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**A Record of the String World.**

*Edited by J. Nicholson-Smith.*

*Publishers: The Sanctuary Press, Surrey Chambers, No. 11, Cursitor Street, Chancery Lane, E.C.*

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Vol. III, No. 28.

March 17th, 1909.

Price, TWOPENCE.

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### Art of the Month.

Miss Gertrude Meller gave a pianoforte recital at the Æolian Hall, under distinguished patronage, on Thursday afternoon, February 4th. The programme selected was of a varied nature, although it contained nothing unfamiliar, with the exception of an 'Etude de Concert,' of Poldini, and a 'Hexentanz,' from the pen of Herr Francesco Berger, both of which might have been supplanted for works more worthy of Miss Meller's undoubted talent. We might also have been spared Pabst's pyrotechnical paraphrase on Tchaikovsky's 'Eugene Onegin.' Perhaps this young artist showed to best advantage in Rubenstein's 'Staccato Etude' and Liszt's 'Polonaise in E,' both of which provided an opportunity for displaying her fine technique. Nevertheless she would do well to cultivate a little more discipline in regard to her 'forte' passages; far too often was beauty of tone sacrificed to mere physical force. Chopin's 'Barcarolle in F sharp' was artistically handled, likewise the 'Romance in F' of Schumann, both showing that pathos and delicacy of feeling are at Miss Meller's disposal when occasion requires.

F.K.

At a chamber concert by Miss Lilian Griffiths and Miss Monique Poole, at Steinway Hall on February 9th, César Franck's Piano Quintet in F minor and Dvorák's Quartet in A flat, with its rapid temperamental changes, passionate appeals, bantering dialogues, and occasional lapses into melancholy, a praiseworthy account was given of both. The

Molto Vivace, with its fascinating 'cello' part, was handled in just the right spirit. Among other violin pieces, Miss Monique Poole's playing of the Brahms-Joachim Hungarian Dance, No. 4, deservedly met with approval.

Two sisters, the Misses Irene and May Ward-Meyer, the one a pianist, the other a violinist, made their first appearance in England at the Bechstein Hall on February 10th. Previously they had appeared in Berlin and Vienna. Both possess ability, Miss May in particular. It is interesting to call to mind the fact that Elman was just over thirteen when he first played the Tchaikovsky Violin Concerto in public. Miss May, who is fourteen, is an extremely talented lady. Her elder sister played various arrangements of Bach and Rameau.

At her second recital at Bechstein Hall, on February 18th, Miss Helen Mott commenced her programme with a performance of Brahms's Sonata in E minor for 'cello and piano, assisted by Mr. G. Boyle, the chief features of the work being well brought out. Miss Mott further gave an expressive rendering of a sonata of Locatelli.

A programme of popular and classical music was given at the fourth Brinsmead Popular Concert at St. James's Hall, on February 18th. The chief event was the reappearance of Lady Hallé, whose playing revived pleasant memories of former days and the triumphs gained by the cultured violinist. The solos she selected were Tartini's 'Devil's Trill' and the Brahms-Joachim Four Hungarian Dances.



Musical prodigies are not to be encouraged nowadays. But in the case of Miss Edy Smeraldina, a very young violinist, who has studied with Mr. Zacharewich, and who appeared at the Salle Erard on February 20th, if her playing has not yet reached a very high standard of efficiency, there is that which speaks favourably as to her future career. Her tone production is clear, and her method of phrasing neat. Her playing of the 'Adagio' movement from Max Bruch's G minor Concerto, and Chopin's Nocturne in E flat, showed earnestness, which, with further careful study, will doubtless bring her success in the long run.

Ernst V. Lengyel's playing on February 20th, at the Bechstein Hall, in conjunction with Herr Wilhelm Sachse, seems rather to have increased in vitality and strength. It is the control of technique, and the breadth of tone and touch in one so young that make young Lengyel's playing as remarkable as it is convincing. It is true that his reading of Chopin's A flat Ballade was disappointing, he seemed to miss the poetry and vital grasp which is so necessary in executing the music of the Polish master. This could not be said of Liszt's Ninth Rhapsody, which followed, and which was given with technical brilliance and intelligent insight. Herr Sachse, besides playing Smetana's refreshing 'Aus der Hermath,' Nos. 1 and 2, joined his colleague in two violin and pianoforte sonatas, namely, Mozart's in B flat and Brahms's in A. Herr Sachse's sense of expression and artistic perception left no room to doubt his abilities as a musician. Both from the violinist's and the pianist's points of view, the Brahms sonata proved the most successful event of the recital. The perfect sympathy and harmony that reigned between the soloists, and the manner in which each brought out the peculiar beauty of the work, resulted in a fine piece of *ensemble* playing. Mozart's sonata also came in for a good hearing.

The Mendelssohn Centenary was commemorated by the London Trio by the composer's great Trio in C minor, at the Æolian Hall, on February 23rd. Besides this work the trio were also heard in Beethoven's E flat Trio. Mr. Simonetti chose for his two violin solos Max Bruch's Romance in A minor, and a little composition from his own pen, entitled 'Le Rouet' (Spinning Wheel).

Miss Mary Lumsden, a young violinist, gave a recital in conjunction with Miss Marion Kinghorn, at the Salle Erard, on February 24th. Miss Lumsden's playing is correct and scholarly, and her production of tone rich and steady.

Miss Mildred John, who made her first appearance at Bechstein Hall on February 24th, has many of the attributes that go to make a successful violinist. She has a rich, round tone and capacity for music. She was heard to advantage in Max Bruch's familiar Concerto in G minor. Other selections included Spohr's Concerto in B minor for two violins, in which she was joined by Mr. Louis Zimmermann, and a couple of short pieces.

The popularity of the Wessely Quartet remains unshaken, and their playing at Bechstein Hall, on March 3rd, was marked by a spirit of optimism that was as cheering as it was well timed. Other quartets may give more dazzling displays—as for instance, the Brussels and Paris combinations—but for lofty purpose, sound musicianship, and strict regard for all that is best in music, Mr. Wessely and his select band have no superiors. The programme began with Beethoven's Second Quartet in G. The Adagio was played with plenty of feeling. The Scherzo is not good Beethoven even for early Beethoven, but the robust life and energy of the Finale received justice. In Brahms's Sonata in G for violin and piano Mr. Wessely was joined by Miss Fanny Davies. The urgent eloquence of the opening Vivace was well responded to by both pianist and violinist.

## The Soi-Disant Secret of the Violin Makers of Cremona.

By MAURICE MCLEOD.

(Continued from page 18).

This dominant factor in Italian tone is the pine or as Dr. Grossman says the resonance board. Now it has never been definitely ascertained whence came the different pines which the Italian makers used. Take for instance two violins, one made at Pesaro about 1680, and another made at Venice, say by Montagnana—the pines are absolutely different, the Venetian being fine in grain and the other coarse. Some have said that all these pines came from the Italian, *i.e.*, the sunny slopes of the Alps. All is conjecture. Moreover, the best makers were extraordinarily careful when they found a log which was sound and suited their acoustic requirements. This I have proved to my own satisfaction by having seen three instruments by Guarneri (del Gesù), which all have a curious



## THE SOI-DISANT SECRET OF THE VIOLIN MAKERS OF CREMONA. 27

mark or vein in the wood of the bellies which in itself is not particularly beautiful. The tone, however, of all these is superb. Again, a good maker does not discard a piece of pine because it has a knot in it but because it is not acoustically good.

The idea that the longer you play on an instrument the better its tone will become is scientifically inaccurate. Given proper materials, proper construction physically (never mind the varnish) at a certain temperature this violin will always sound the same. (I say at a certain temperature because the weather has an enormous effect on the strings.) If you doubt this, test it by photographing the vibrations of the strings by the Krigar, Menzel and Rofs method, at different intervals. You might as well expect a defectively silvered mirror to become better by use! Do you imagine that the Italians built their masterpieces to sound magnificent in a hundred years? If so, why did Stradivari gradually leave the model of Amati, if he did not consider that he had then improved on that of his master?

Dr. Grossman points out that the scarcity of violins by Stradivari of from 1668-86, when he was experimenting; at the age of from 24-42, was due to his feeling unsatisfied with his creations, and they are unsigned and hence unrecognised.

Two dealers, for instance, say that they have traced only 75 instruments made by Stradivari between 1665-84 (19 years), and from 1684-1725 (eight years for violoncellos excepted), they estimate the number at 825. It would be interesting to get a few hundred of these together! Not long ago, I was shown a fine 'veritable' Stradivari, which I examined minutely and found that it was made by his son. The latter's characteristics were most carefully removed and the father's added, and behold a superlatively fine Antonio! Let us therefore take all these 'estimates' *cum grano salis*. The reason that early Stradivari violins are scarce, and unsigned is simply that he followed Amati, whose violins were in favour and whose label they bore. And the reason that a very large number of supposedly genuine ones are known later is that he, in tone, being famous was exactly imitated by contemporaries, pupils and children.

From all this I hope you will have realised that it does not matter a rap who the violin was made by as far as you are concerned, provided that you do not collect them or spend money on them as an investment. All you want to know is, does it sound well now? Does it suit me? Does it sound well in

my own drawing room? Does it sound well in a large hall where I shall occasionally play it?

To assure oneself of this is rather a long matter, but one or two hints may be useful. Most violin shops are exceedingly resonant and good for sound and most teachers can extract a fairly good tone out of inferior material. Distrust neither, but do not trust either—form your own opinion helped by unprejudiced amateurs.

Savart, a long time ago, introduced a theory which is contrary to fact, and as Vuillaume built his fiddles according to this false theory it explains a good deal why his instruments are so uniformly unsatisfactory.

Dr. Grossman's theory, the exact opposite of Savart's is roughly, based on the sound scientific principle that the resonance boards of a violin do 'not always vibrate in the tone of the enclosed air space, but independently of it, and differently, according to their thicknesses.'

(To be continued).

## Mr. Holbrooke's Concert.

AN exceptionally interesting concert was given by Mr. Holbrooke on February 25th, at the Salle Erard, including, as it did, no less than three sextets from his pen.

### PROGRAMME.

SEXTET (No. 4), (Op. 46), in F minor, 'In Memoriam' Holbrooke  
For 2 violins, viola, 2 'cellos and pianoforte.

Mr. JOHN SAUNDERS, Mr. CHARLES WOODHOUSE,  
Mr. ERNEST YONGE, Mr. JEAN PREUENEERS,  
Mr. CHARLES CRABBE and Mr. JOSEPH HOLBROOKE.

FOUR SONGS ... a. 'Love Foregone' ... Holbrooke  
b. 'Damask Roses' ...  
c. 'Fair House of Joy' ... Quilter  
d. 'The Faithless Shepherdess' ...  
Mr. FRANK E. OSBORNE.

SEXTET (No. 2), (Op. 43) ... 'Henry Vaughan' ... Holbrooke  
For 2 violins, 2 violas, and 2 'cellos.

Violins: Mr. JOHN SAUNDERS, Mr. CHAS. WOODHOUSE.  
Violas: Mr. ERNEST YONGE, Mr. WALDO WARNER.  
'Cellos: Mr. JEAN PREUENEERS, Mr. CHAS. CRABBE.

FOUR SONGS ... 'Three Oriental Folk-Songs' ...  
I. 'Till the Moon' ...  
II. 'Why does my love delay' ... Dan Boyes  
III. 'Were my love a lily flower' ...  
IV. 'Love's uncertainty' ... Ernest Austin  
Miss CARRIE CRISP.

By special request, Miss Carrie Crisp sang Mr. Holbrooke's song  
'Come not.'

VARIATIONS (No. 1), (Op. 37), on 'Three Blind Mice' ... Holbrooke  
Arranged for piano duet.

Miss LYDIA STACE and Mr. JOSEPH HOLBROOKE.

SEXTET (No. 1), (Op. 20) ... 'The Dances' ... Holbrooke  
For 2 violins, viola, 2 'cellos and pianoforte.

Mr. JOHN SAUNDERS, Mr. CHAS. WOODHOUSE,  
Mr. ERNEST YONGE, Mr. JEAN PREUENEERS,  
Mr. CHAS. CRABBE and Mr. JOSEPH HOLBROOKE.

Accompanist—Mr. CHARLES WOODHOUSE.

The first sextet was written in 1900, in memory of his pianoforte master (Mr. Westlake), and consists of three movements. The opening notes give a dominant colour to this movement. The violoncellos have the lion's share, in the Elegy, which is a very beautiful contrast, and proved the most satisfying piece of all the concert. The last movement, we thought, completely marred the whole work, because it is based on a vulgar sort of banjo ditty in rondo form. The contrast is too great and is artistically a disappointment.

We observed that but few of the critics were present till this sextet had proceeded for some time, and that they disappeared again after Miss Crisp's songs: *verb. sap.*

The songs of Mr. Quilter, which are quite charming, were clearly beyond Mr. Osborne's powers of comprehension and artistic expression.

The second sextet is to Henry Vaughan, whom we suppose to be the seventeenth century poet who called himself 'Silurist.' If so, we hardly think Mr. Holbrooke has risen to his spiritual height. His 'Regeneration,' 'Retreat,' 'Disorder,' and 'Frailty,' are much more mystic, to take a few songs at random, than Mr. Holbrooke's music. On the whole we wish he had not told us what was in his mind but just called it op. 43. It is a mistake to take snippets of poems and so prejudice the hearers' minds with a text. When we have a sextet called 'Henry Vaughan,' we naturally expect that the best and salient features of this writer should be in evidence. Now one reader may fancy one side of his character best, and another quite another, with the result that even before the music starts we have our ideas pre-formed.

However, it is a beautiful piece of absolute music and was written 1898. It was first performed at his chamber concerts in 1904, and later at the Broadwood concerts. Its difficulty has stood in its way, as five beats in a bar without accent—and no piano, mind you—is not easy. The second movement is really two intermezzi in 3-8 and 5-4 time. The third and last movement, again rather vulgar, is redeemed by a clever fugue.

Of Mr. Boyes Mr. Holbrooke gives a characteristic note. 'Mr. Dan Boyes is the only musician whose name is strange to us. His first introduction to the public was given him by the "Palmer Fund" concerts and two songs. His output is a modest one—twenty songs, a trio, and a quartet. Age twenty-five.' Frankly his songs, though Eastern enough, did not appeal to us, we preferred that of Mr. Austin. But Miss Crisp is not an ideal interpreter, as her intonation is not always true, but she has a good natural organ.

The last sextet is very pleasant, and, for a composer aged only seventeen when it was written, an exceptionally promising work. The four dances (1) Slavonic, (2) Plantation, (3) Landler, and (4) Tarantelle, are all well-coloured and cheerful.

The 'Blind Mice' variations are extremely clever.

It must be remarked that owing to Mr. Holbrooke having split his thumb he was unable to play, and his place, at three days' notice, was most capably taken by Frederick Boyle, from Australia.

We observed that some critics have adversely dealt with the instrumentalists. This is quite unjustified; they are an exceptionally capable set of artists, and are to be heartily congratulated on going through this exacting programme, with a strange accompanist, and yet they made only one noticeable slip.

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\* 'Les Maitres de la Musique: Smetana,' par William Ritter. Paris: Félix Alcan, Éditeur, 108, Boulevard Saint-Germain, 1908. 16mo, blue printed wrappers, thin blank, half-title, title and 244pp, 32pp. of Alcan's publications at end, thin blank. Price, 3/. 50 Obtainable from 'The Sanctuary Press.'

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an account of Czech music prior to Smetana, with a brief summary of the sad history after the 'Bila Hora' (White Mountain) disaster (1620), which could not quench the musical ardour of the people. A few masters acquired fame abroad, *e.g.*, Zelenka at Dresden, the Benda family in Germany, Myslivecek (Venatori) in Italy, and Dusik (Dussek) at Paris, and later, Bohemia could boast of Hummel, Czerny, Tomasek, and Proks, the master of Smetana. Mr. Ritter refers to the authorities, Ernest Denis and Henri Hantich, for facts and statistics of the musical representations at Prague. Smetana, it is asserted, stands for the birth of Czech music. 'Before him we had music created in Bohemia, or created by Bohemians, but not even the notion of possibility of Czech music.'

Frederick Smetana was born at Litomysl, South Bohemia, March 2nd, 1824, his father being manager of Count Waldstein's brewery. His schooldays were passed in the romantic mountain region, and in 1839 he went to Prague, where the giants of modern Bohemian development were at work: Jungmann, lexicographer and man of letters; Palacky, historian and statesman; Safarik, Slav antiquary; Kollar, poet. In 1844 Smetana was recommended by Kittl to Count Leopold Thun, in whose family he taught music. Thanks to the friendship of Liszt, to whom he addressed a bold appeal for support, he was enabled to open a musical school at Prague. The events of 1848 evoked patriotic compositions from his pen, and in 1849 he married Katherine Kolar. In 1856 Smetana went to Göttingen for some years, where he was successful, but unhappily Mme. Smetana could not stand the rigorous climate and died in 1859. The next year he married Barbara Ferdinand, and in 1861, owing to her longing for the native Bohemia, the couple quitted Sweden for ever.

A chapter is devoted to description of the eight operas: 'Branibori v Cechach' (The Brandenburgers in Bohemia), 'Prodana Nevesta' (the Bartered Bride), 'Dalibor' (an imprisoned Hussite noble), 'Libuša' (mythical Queen of Bohemia), 'Dve Vdovy' ('The Two Widows'), 'Hubicka' ('The Kiss'), 'Tajemství' ('The Secret'), 'Čertova Stena' ('The Devil's Wall'), and another to the series 'Ma Vlast' ('My country'). Musical extracts are given throughout the book and at the end appears a catalogue of the master's works, with a short bibliography of French, German, and Bohemian works relating to him. Mr. Ritter thanks the 'Umelecká Beseda' (Artistic Circle) of Prague (which we have visited) for access to manuscripts, Mr. F. Urbanek, the music publisher, and others for help.

It would be an advantage to musicians if Mr. Alcan could see his way to add to the

bibliography the publishers' names of the various works and their respective prices in the next edition.

In the early eighties Smetana's health declined, and the story of his final breakdown is melancholy reading. Numerous extracts from his correspondence illustrate his mental decline after completion of the comic opera 'Viola.' We conclude with the opening words of Mr. Ritter's introduction—'Smetana is a kind of Messiah of the Czech music and national renaissance. The pelican may well also be his symbol, since his life is a perpetual immolation of his musical genius to his patriotism.'

The other volumes already announced in the same series, under the direction of M. Jean Chantavoine, are:—

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## Memories.

A sky of radiant blue,  
A smiling, sunlit sea,  
And he who loved me best  
For my sole company.  
We wandered by the waves  
Of the far sounding sea,  
We two, and love's bright dreams  
For our sole company.  
We watched the stars come out  
In night's blue canopy,  
And saw the great moon rise  
Over the distant lea.  
Ah! what is left me now?  
Only a memory.  
A wild and rugged coast,  
A wild and angry sea,  
A kiss and a hand clasp,  
Which never more may be.  
A gray sky, blurred with mist,  
And sad eyes full of tears  
Is all that's left me now,  
Through the long weary years.  
For my love sailed away  
Over the storm-swept sea,  
Never, ah! never more  
Came my love back to me,  
And what is left me now?  
Only a memory.

E. A. HILL.

## 'The Violinist.'

### Kalman Rév.

FROM Budapest we get the news that on March 28th, at the Albert Hall, a new prodigy, Kalman Rév, will play Paganini's Concerto in D flat, accompanied by an orchestra conducted by Dr. Richter. Kalman Rév was born at Kis Gézsény on December 15th, 1896. At the age of three, Kalman, who is the child of poor parents, began to show signs of his genius by playing tunes on maize stalks. At the age of four he was given a miniature fiddle, and he astonished his friends by the verve with which he performed popular airs.

When between five and six years of age his aunt, who lives at Miskolez, paid his father a visit, and, after hearing his exquisite rendering of airs from 'Sulamith,' took him to her home, where he received lessons for eighteen months. At the age of seven Kalman was brought to Budapest and taken to Professor Hubay, who, after hearing the boy play, prophesied for him a great future, and offered to train him without fee. Hubay declares Kalman to be his most gifted pupil. Having no money to buy a violin, the boy was assisted by a wealthy patron, who is also undertaking the expenses of his education. Young Rév has been introduced to influential lovers of music in Budapest by Professor Stephen Thoman, a famous local pianist.

Despite the poor character of the violin he has to play on Kalman reveals an execution that is quite wonderful in a boy of his age. Not even the intricate cadences of Paganini's Concerto offer him the least difficulty.

### The 'Leduc' Guarnerius.

By Rev. A. WILLAN.

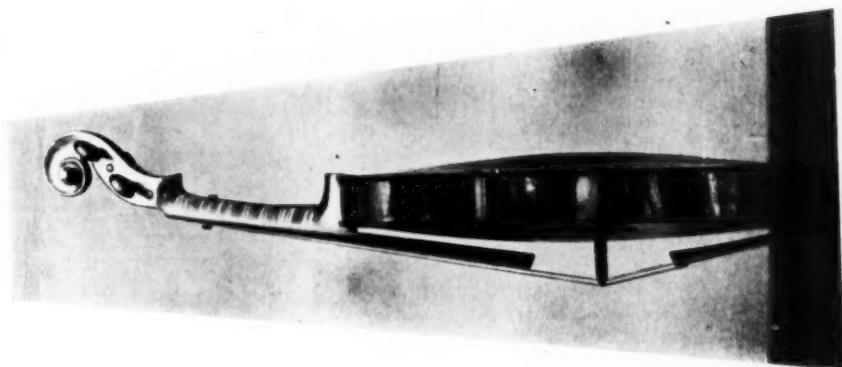
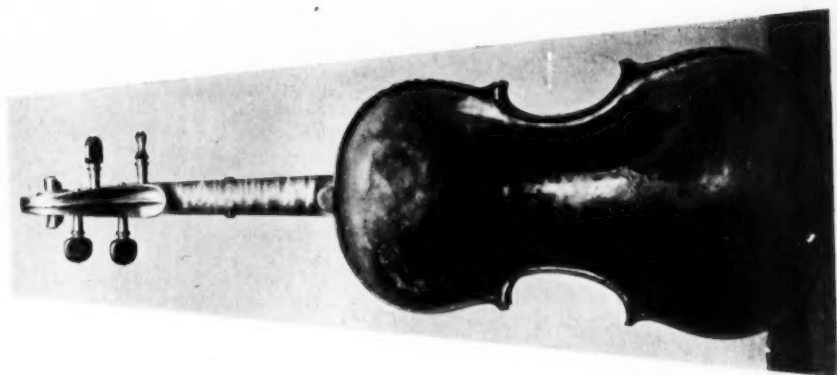
AMONGST the makers of the old Italian violins, the names of Antonius Stradivarius and Joseph Guarnerius, by general consent, stand prominently forward as taking easily the first place. The style of workmanship and the tone of the instruments of these makers are so entirely different, that neither of them suffer from a comparison one with the other; and an equally striking contrast is presented to us in their respective careers. That of Stradivarius may be clearly traced from the commencement, and through the long period of 70 years, down to the close; but the career of Guarnerius was of much shorter duration, and the knowledge we possess of the early and later periods is

shrouded in considerable doubt. Although in his earlier works Guarnerius may have been influenced by his kinsman Joseph Guarnerius, son of Andrew, it is generally considered that he derived his principal inspiration from the Brescian school.

Some of the writers on the violin divide the work of Guarnerius into four periods. If however, for the sake of simplicity, we reduce the number to three, the first may be said to be more or less experimental. It was during the second that he paid more attention to details of workmanship, showing that he was able, when he saw fit, to rival even Stradivarius in this respect. The varnish also of this period was fully equal, and as some think, even superior, to that of Stradivarius. In the later period we find violins of rough workmanship strangely mingled with a few instruments of magnificent proportions, and possessing a tone of astonishing power. The violin known as the 'Leduc' Guarnerius, and of which illustrations are here given, is one of the best known of this period. All the details of this magnificent instrument, including the high shouldered outline, are suggestive of strength and solidity. The violin is rather heavily wooded, and the brilliant dark red varnish with which it is well covered, although scarcely equal in delicacy and refinement to the varnish of the middle period, fully reaches the best Cremona standard in brilliancy, transparency and softness. This violin is slightly under 14 inches in length, and as there does not appear to be an instance of any authentic 'Joseph' being fully 14 inches long, it is of interest to note that Guarnerius was able to meet the demand for violins of a more powerful tone without increasing the length of his instruments. The violins of this maker are therefore, as a rule, convenient to handle, as those over 14 inches are found by the generality of players to be inconveniently long.

The tone of this instrument is of extraordinary power, and is somewhat difficult to produce. It is contralto in character, and possesses in a marked degree that dark colour noticeable in some of the finest instruments of Guarnerius. The sound holes are long and thoroughly characteristic of the maker, and are as clean and perfect as when newly cut.

The scroll calls for more than a passing notice. Unlike the scrolls of the earlier period, it is unusually narrow when viewed in front; and the ears, which are slightly turned up, are drawn out to an unusual degree, after the manner of Bergonzi. Messrs. Hart & Son, who made a very exact copy of this violin, found the scroll to be the most difficult part



THE 'LEDUC' GUARNERIUS.





to reproduce. From an artistic point of view, the scroll not only gives the most trouble to the copyist, but is found to be the one weak point in the instruments of some of the best Italian makers. As Rev. H. R. Haweis somewhere says—'it is in the last turn of the chisel where the skill of the artist is shown.' Viewed as a whole, the scroll of the 'Leduc' can scarcely be said to be in keeping with the rest of the instrument.

The 'Leduc' Guarnerius, so called from the name of a previous owner in Paris, formed part of the Bennett collection after leaving France, and after passing through the hands of Messrs. Hart & Son, became the property of Signor Nicolini, and as already stated, is now in the collection of Mr. R. D. Waddell, of Glasgow. The history of this violin cannot be traced very far back, but it is said to have formerly belonged to a banker's clerk in Paris, and to have been disposed of for the sum of a few sovereigns. Reference was made in a previous article to the 'Betts' Strad, also in Mr. Waddell's possession, which was sold for the sum of one sovereign; and we therefore have two of the most notable violins of the Cremona school reposing side by side in their respective cases, which were disposed of some 80 years ago for quite a trifling sum, and are now together valued at between four and five thousand pounds.

It is a wonder to many in what this extraordinary value consists, and whether the tone of these, and similar instruments, is superior to that of other Italian violins. The question of authenticity being taken for granted, the value consists principally in what is known as 'condition.' There is a remnant, including the writer, who think, that as a violin was made to be played on, tone is a matter of importance; but tone alone has not a high commercial value, and with some connoisseurs is a matter of secondary importance; and the more nearly the violin approaches a state of absolute newness, the more valuable does it become. In some instances the owners of these instruments will not allow them to be touched, and we here then arrive at a point where tone is of no importance at all; and these gems of Cremona—beautiful examples of a lost art—take their place in the cabinet of the collector, and in their state of perfect preservation, silently assert their superiority to the work of all subsequent makers.

### Faults Escaped.

Page 21, in review of Messrs. Ashdown, Ltd.'s music for

'Pressentiments' read 'Presentiments.'

'Foster' read 'Fisher.'

'Laugh of the wind' read 'Sough.'

## 'The Cremona.'

### Notatu Dignum.

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All copy, advertisements, notices or alterations must reach us not later than the 7th of each month.

## The Fealty of Friendship.

### I.—Chagrin.

O, why did I all restlessly await  
The just clean ring, crisp tread and wistful  
speech?

All is prepared. The treasur'd book, a late  
And proud possession, lies within his reach.  
His trust inspiring word, the hope e'en more  
That burnt within mine eyes had swept away  
The very doubt if this my room, so poor,  
Might win a glory from his soul-dyed ray.  
Alas! No leal nice-poised grasp of hand,  
Nor that impellant gladness Friendship lends  
True devotees hath eased my heart's demand,  
But missive brief is brought to make amends.  
By bitter rue, O God, hallow in strength,  
My love, and be, O soul, solac'd at length.

### II.—Gladness.

'Awake, my friend, for rosy-fingered dawn,  
Hath whelmed Night's forces with her  
magic spell,

Ambrosial, and opalescent morn  
Pulsates with fires which of her triumph tell.  
Thus God displays to us, his worshippers  
Eternal glories quintessential?

Unfolding glimpses of serener years

To come, of joyous days potential.

Arise, dear friend, see how the soaring lark

Gives greeting to Aurora in glad state

Of ecstasy delirious, and hark!

The beck'ning river's silver voice, 'I wait.'

And in the grave blue depths of those frank  
eyes

I read the music of Love's mysteries.

R.

## The Romance of Queen Elizabeth's Violin.

By OLGA RACSTER.

(Continued from page 24).

### CHAPTER IV.

ONCE arrived in her own suite of apartments, the Queen quickly dismissed her attendants, but intimated to Simiers, with a wave of her hand, that she desired him to remain. The gentlemen and the ladies who formed her faithful bodyguard, retired with some inward astonishment, and could they have cast a backward glance, their astonishment would have certainly found expression. Scarcely had the doors closed behind the last retiring gentleman in waiting, than the minstrel agitatedly threw off his mask and cloak. Down on his knees he flung himself all gallant and emotional at the Queen's feet and covered her slim hands with kisses.

'Ah, Queen! Mistress! forgive the subterfuge that brought to your presence, and see only your devoted François Valois kneeling in adoration at your feet. After all these months of longing, can you wonder—most beautiful lady—that I rushed here immediately on my arrival? The hot Valois blood was fire within me, and my heart yearned to claim its mistress. I cared not if discovery came upon me, love made my spirit reckless, and I vowed I would force my way to your presence if necessary at the point of my sword. See you, I would. Alas! I did not dream that my wish would be so easily granted——Listen dear lady! As I approached the Palace, you came riding past me upon your white charger. You were radiant, brilliant, so happy and laughing that all my high hopes were suddenly dashed to the ground. 'She has no thought of me,' I said to myself: 'She smiles joyously on others.' Ah! I felt those looks were an insult to myself. Well! I was angry, hurt, so I rushed across the park to where my attendants awaited me, and told them in the impulse of the moment that we would embark for France at once. But——when I grew calmer I longed to see your face once more before leaving England for ever—and—well, Madame, as you know, I came before you as a humble player.'

Unabashed by Simiers' presence, Alençon followed this speech with a flood of passionate expletives and kissed Elizabeth's hands. At first the cautious Queen was completely overcome by the wild warmth of this French wooing. Had the Prince demanded a promise of marriage from her at that moment,

she could not have withstood him. Unfortunately for his cause, however, his vehemence only skirted round the crucial point, without once putting it to the test and though he continued to reiterate avowals of love, Elizabeth soon began to regain a more normal attitude of mind. Her keen judgment—which rarely failed her, even amidst the most hazardous circumstances—returned, and brought with it a level understanding as well as a certain sense of humour at the situation. So, she entreated the emotional young man to rise.

'Fair Prince, although my face pleaseth thee mightily, must it pay the toll of being denied a glance at the features of a most gallant gentleman from France? Rise, Monsieur, I entreat!'

Confused but obedient, Alençon sprang to his feet at once, and, in spite of a certain uneasiness under Elizabeth's keen scrutiny; he looked bravely on the whole. He was dark and of medium height. His irregular features were slightly pock-marked; his clothes plain and somewhat disorderly; his general aspect unkempt, yet, the mixture of chivalrous 'abandon' and romantic 'bravado' which characterized his mood at the moment, appealed to the coquettish side of the Queen's nature. Simiers was quick to note the good impression his master had made and inwardly speculated on the distance that lay between liking—and—loving.

'Well Monsieur,' said Elizabeth rising, 'methinks you will be judging English manners as most uncourteous. Here hath thou been at our Court for near a week and yet thou has't had no welcome. Faith! but, our conduct seemeth most culpable and——lowering her eyes in mock humility——'we doubt not but what thy mother of Medici will rate us soundly when she knows. 'But,' tapping him playfully 'thou wilt champion this poor Queen. 'Sdeath! Say she was not all to blame. I leave thee to plead my cause sweet Prince, and make my peace with thy mother if need be.'

'Madame you could not charge me with a happier or more cherished right than that of protector——said Alençon, in deep tones.

The Queen blushed, and smiled, and pulled the hand he was kissing from his clasp. Then gaily: 'Now, Monsieur, and you my little 'ape,' we three will sup together. Come!'

### CHAPTER V.

THE three made a merry trio. After the reaction of the first surprise had set in, the Queen's natural gaiety of disposition bubbled over in bright wit. She





THE SPINET.

*‘The Romance of Queen Elizabeth’s Violin.’*



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JOHNSON, Greenwich.—Cannot make out your first initial. Grossman's book is to be obtained from Breitkopf and Härtel, 54, Great Marlborough Street, for a shilling or if you prefer to send it to us, we will get it for you, but add 2d. for postage. Glad you like the articles.

S.P.S., Durham.—Otto Feiniger arranged six old English pieces for the violin some years ago, they are still to be had.

J.N., Fulham.—A little borax in the water will do the necessary.

S. le F. Guernsey.—You must stick to the exercises, and if you have not got Kreutzer, Dont and Fiorillo, you would do well to get them. They will repay your present drudgery. The Sevcik books (Bosworth, London), are good.

Prospective Student.—We understand that Herr Sevcik is about to leave Prague for good, as he has accepted a post at Viehna under the Government. No doubt he will leave a competent successor at Prague. The best shops there are, Bohuslav Lantner, II, Václavské nám 22 (he is a dealer) and Karel Dvorák I Husova 14. You can obtain particulars of this method from the Anglo-American Club (I Hotel de Saxe) there which is mostly composed of Sevcik pupils.

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teased her two admirers and coquetted with them to her heart's content. Alençon struck with surprise at her charm of manner, sat and listened to the Queen's merry speeches, venturing scarcely a remark; until Elizabeth laughingly challenged him about his clandestine arrival. Then he too found his tongue and readily recounted the story of his coming to Greenwich Palace. He told them how his great desire to see the Queen once again before returning to his own country had led him to assume a minstrel's disguise, and come to the Palace alone. How—on the first evening—he stumbled about in the darkness for some time until he fell against a small door which—wonderful to relate—yielded to his weight. How he passed through the doorway and found himself in a large room which appeared to be the sleeping apartment of a person of rank. How he passed through the room into a labyrinth of passages without, and how—after diverse wanderings—he eventually found his way to the ballroom. Then he told how the romance of the situation grew upon him, so that he could not resist the temptation of prolonging the jest night after night.

'Ah! but Monsieur!' interrupted the Queen shaking her finger at him. 'How came you by My Lord of Leicester's cloak? Faith! it was indeed a bold strategy, but fraught with mystery to us.'

'*Pardieu!* Madame,' laughed Alençon. 'Jupiter himself could scarce have planned a more misleading disguise in which to descend upon his mistress. But, the explanation, ah! how easy and clear. It chanced that as I came through the park to-night, a man and a dog set upon me, where the trees are thickest. The man was a mean fellow and if I had had but him to deal with, all would have been well. But, *Mon Dieu!* while I was occupied in giving the villain the trouncing he deserved, the little cur attacked me in the rear, and jagged and pulled my cloak in every direction, so that at the end of the struggle I was—in rags. *Sacré tonner!* I knew not what to do, my cloak in shreds; I could not appear in the ballroom. I was most unwilling to go back, yet, what else was there for me to do? Then my courage said: "Push on and trust to the *Bon Dieu* for the rest." Well, I went on, I found my little friendly door which opened easily as usual. So far all was well, I stepped into the dark room uncertain what to do next. Then something happened which was surely the intervention of my good angel. I fell over a chair, measured my length upon the floor, grappled with it and discovered a cloak laid across the back of it. Quick as a flash, I flung it over my shoulders without a demur as to who it belonged to, and

I entered the ballroom shortly after with its ample folds enveloping me!' 'The Prince evidently passed through My Lord of Leicester's room,' said Simiers with an oily smile.

The Queen's eyes twinkled with merriment during much of Alençon's confession, and when he had come to the end of his recital, she said with a mischievous smile: 'In sooth it would seem 'twas a double masquerade you did commit Monsieur, and a robbery besides. Tut, tut! what will My Lord of Leicester say when the news comes to his ears. 'Sdeath, but we cannot allow such an act to go unchecked. Must we pass sentence on thee? Well! since thou art a gallant soldier thou shalt choose thine own punishment. Say Monsieur, what shalt be?'

Her look was full of questioning challenge, and Alençon was quick to respond to it with all the cunning arts of a courtier.

'Condemn me to remain a prisoner here for ever, fairest lady,' he said gallantly. 'Imprison me within thy realm for ever. Chain me with chains, bind me with irons; they will be welcome ties that keep me where I can serve thee, beautiful Queen, with all the ardour of an honest heart.'

'Would'st thou be my prisoner, then?' asked the Queen arching her delicate eyebrows. 'Have a care or I shall have to send thee to the Tower to satisfy thy whim.'

'Nay, Nay!' cried Alençon with quick impulse, 'I will accept no prison or bondage that denies me the companionship of England's sunshine.—Why so hard on me most beautiful lady; so cold, so unyielding? Wilt thou not pity this poor Valois heart whose every beat chimes its devotion to a cruel Mistress.'

'How, cruel?' queried Elizabeth in a softened tone. Her eager lover dropped on one knee before her: 'Give me some hope, here, now, this first night of our meeting. Confirm what thou has written me in the past. Welcome me as thy lover only.'

'Tut, tut! was ever woman pestered so,' said the Queen, hardly knowing what to reply, 'Thou art as impulsive as a child I do declare. A bad habit for a soldier Monsieur, but an acceptable and handsome one in a lover. And now—Good night!'

(To be continued).

## Chopin Centenary.

London Impressions in 1848.

THAT March 1st was the centenary of the birth of Chopin there can be no doubt, although his tombstone bears the date 1810.

Musicians will read with interest the following letter which Chopin wrote from London on June 1st, 1848, to a friend in Paris, solicitous for news of his failing health—for the illness had already commenced which proved fatal. He wrote as follows:—

"You want to hear my good news, and to know what I am doing. Well, then, I am not yet acclimatised, and I find this existence of visits, dinners, and suppers very trying. I have been spitting blood lately; but a regimen of lemon and ices has done me good, and so has a rest of three days. I am getting to know something of London society, and I have made the acquaintance of a number of ladies, whose names I forget as soon as I learn them.

I played at the Duchess of Sutherland's (Stafford House), before the Queen, Prince Albert, the Prince of Prussia, the Duke of Wellington, and the whole of the *élite*. It was a small party of eighty, on the occasion of a baptism. Lablache, Mario and Tamburini were there the same evening. Her Majesty spoke to me very graciously; but I am afraid I shall not be able to play before the Court on account of its being in mourning for the Queen's aunt.

My lodgings alone cost me ten guineas a week. I have pitched my tent in one of the most charming parts of London, 48, Dover Street, Piccadilly. I have a large drawing-room, with pianos by Pleyel, Broadwood, and Erard. I don't consider it dear; but my Italian valet (like all Italians) seems to have a grudge against me in consequence. He will not accompany me if I go out in a cab instead of a private carriage. I am compelled to put up with it, because I cannot find another. Notwithstanding their obliging offers, I have declined to play at the Philharmonic. Hallé is just the man to suit them.

I have made the acquaintance of Jenny Lind. She is charming, and a singer of real talent. I have also renewed my acquaintance with Mme. Viardot. She has been good enough to sing my mazurkas at a concert without my asking her. She has as yet only sung the *Sonnambula*; but they have the *Barbière* in rehearsal."

Although this letter was written sixty-one years ago, Mme. Viardot-Garcia, the younger sister of Malibran, is still alive and well. She resides in Paris, and continues to take the deepest interest in her old profession. The party at the Duchess of Sutherland's and the meeting with Chopin is not mentioned in "Queen Victoria's Letters." Chopin's letters are exceedingly scarce, and the letter now referred to was recently sold at Paris for £10. His manuscript music fetches in the sale room quite as much as that of Handel.

## Authenticity not capable of Absolute Proof.

(Concluded from page 24).

The third case was one of fraud only, and came on whilst the re-trial for the second case was pending. Now in a case of fraud, it is necessary for the prosecution to prove absolutely up to the hilt, who made any 'article de virtue,' and not as in misrepresentation simply to throw the burden of proof upon the defendant. The defendant in a case of fraud has simply to state on oath that it was his absolute belief *when he sold it*, that the article is so-and-so, or made by such-and-such an one, and that is really sufficient. Mr. Justice Darling made this quite clear in his summing-up. It is not even necessary to believe now that it is so-and-so *only at the time of sale*. Here, however, the defendant gave us a genuine case, for it would have been absolutely impossible to prove fraud against him if he had not volunteered to his own counsel, before cross-examination, the statement that he had removed a label and a brand.

We think that these cases are a great mistake, for as the law at present stands, apparently, if an action for misrepresentation is brought, the defendant, be he the greatest authority living, must lose, as he did not see the article in question made; and if an action for fraud is brought, the prosecutor must lose, as he likewise cannot prove who was the maker. This makes for injustice, and we think a really honourable person, who in all probability buys an instrument because he likes its tone, its appearance, etc., etc., or because a friend or a master advises it, would not now, knowing how the law stands, be a party to any action for misrepresentation against any well-known dealer or honest owner, who for his own good does his best to sell according to his belief, knowledge and power. It is the more to be deprecated, when, as in the first case, the instruments were liked, seen and advised on by masters, used for long periods, etc. We cannot conceive how anyone honestly could bring such a charge, when apparently giving up playing, if they had known how the law stood.

The public are, we again think, not justified in bringing actions of this description, especially after perhaps—

- (1) Full trial of an instrument.
- (2) An offer to exchange it within a reasonable time, as in second case quoted.
- (3) Their master choosing it or advising on the choice.
- (4) Often choosing the instrument for its tone or appearance or because they liked it.
- (5) Having the use of the instrument in

some cases not merely for months but for a year or two, as in the first case.

What the public should do is to buy their instrument because they like its appearance, its tone, etc., and if they want to spend seven or eight hundred pounds or more on one or from a collector's point of view, go to such an expert as Mr. Hart, who (as did his father before him) has the first position in the world in these matters.

There is, however, another question we would have our readers consider, and that is if they wish to give say from £20 to £50 for a good instrument, why not buy a new one, not a foreign, factory-machine-made article, but made throughout by hand, individual handicraft being used—fine instruments with a really beautiful tone can be had—to mention one or two makers for choice.

Mr. J. Chanut makes violins, 'cellos, etc., with a beautiful tone and as fine handicraft as the old masters.

Messrs. G. Hart & Son make copies of all the great instruments, such copies that it is practically impossible for anyone but an expert to know the difference; the tone also approximates closely. Then there are the Siefert instruments built on the lines laid down by Dr. Grossman. We had the pleasure of hearing No. 68 built on the Strad model, and its tone was as fine as anyone could desire. Messrs. Breitkopf & Härtel are the agents here.

There are other makers such as the late Mr. Hudson, of Skegness, who turn out good instruments, but we think the three names we give cannot be beaten. Messrs. Hart & Son in their way are unique, and the delicacy of Mr. Chanut's handicraft is shown in every line of his work. Siefert's instruments are dealt fully with by Dr. Grossman in the work in the 'New Cremona,' published by Breitkopf.

## Notes of the Month.

By ALAIN NICHOLSON.

### Norwich Festival.

The total receipts from the Norwich Festival were £5,620, a balance being left of £287. Mr. H. Wood is appointed conductor for 1911.

### Origin of Haydn's Razor Quartet.

Sir Alexander Mackenzie, speaking on 'Chamber music,' at the Royal Institution, on February 22nd, said that on one occasion an Englishman found Haydn shaving, and the composer exclaimed: 'I will give my best quartet for a razor.' The Englishman brought him a couple, and secured the manuscript of what was now known as the 'Razor' quartet (laughter).

### Glimpses of Mendelssohn

Intimate glimpses of Mendelssohn were given by his godson, Mr. Felix Moscheles, the artist, in a lecture in his studio at Elm Park Road, Chelsea, on February 25th. Mendelssohn was a pupil of Mr. Moscheles's father. He snowballed with Mr. Moscheles in Regent's Park, played cricket with him and gave him a black eye, and improvised on the piano while his godson acted a dying soldier with the hearthrug as a battlefield.

Of 'The Songs Without Words,' Mendelssohn wrote to the artist's father that with the proceeds 'I shall buy the house, No. 2, Chester Place, a seat in the House of Commons, and become a Radical by profession.' Four years after publication, however, only 114 copies of the work had been disposed of.

### Wagner Pictures.

Herr Hans Schlömerski's works are on exhibition at the Brook Street Art Gallery. The pictures represent the ideal feminine character of Wagner's operas, and are well worth seeing.

### Sibelius.

The Society of British Composers, Players and Concert-goers' Clubs, gave a reception in honour of the great Finnish composer at the Royal Academy of Music, who has recently conducted two of his own works at the Queen's Hall.

### New Sacred Opera.

'Katherina' is the title of the new opera by Mr. Edgar Tinel, Director of the Brussels Conservatoire. The subject is the conversion of St. Catherine and the miracle which saved her from martyrdom on the toothed wheel which the Emperor Maximinus ordered to be prepared for her. It is worth remarking that the composer has preferred to spell the name with a 'k,' after the old Syriac manner. The libretto is by M. van Heemstede, and the opera is divided into three acts, dealing with (1) the visions of St. Catherine and her mystic marriage (2) her dispute with 50 philosophers in the Temple of Serapis on the subject of the divinity of Christ, and (3) her arrested martyrdom and apotheosis. There are no fewer than 17 characters, several double choruses, and a sacred and pagan ballet. The organ is used with fine effect in some of numbers.

### Bach Choir.

The chief feature of the concert was the first performance of a new work by Sir Charles Stanford. It is a choral overture, *Ave atque Vale!* in commemoration of the death of Haydn. The words, which are taken from the 43rd and 44th Chapters of



Ecclesiasticus, are descriptive of the pride and glory of the firmament, followed by a eulogy on famous men, among them being musicians and poets, or, as the text has it, 'such as sought out musical tunes and set forth verses in writing.' Sir Charles Stanford has treated his subject with technical skill and orchestral resource and he has cleverly illustrated his subject. There are effective contrasts and strong climaxes, while the vocal writing shows much contrapuntal dexterity.

After a short orchestral prelude, when the scoring is strong, there is some descriptive writing, illustrating atmospheric disturbances of the elements. In the latter part, the music changes to a more peaceful character, Haydn's Emperor's Hymn is taken for a theme.

#### Dr. Hans Richter at Eastbourne.

Dr. Hans Richter conducted Sir E. Elgar's Symphony and the Duke of Devonshire's Orchestra (of 49 performers) were augmented for the occasion by the addition of 27 members of the London Symphony Orchestra, bringing its total strength up to 76. Dr. Richter secured a robust and imposing reading of the Symphony.

The other pieces on the programme conducted by Dr. Richter were Mendelssohn's 'Hebrides' Overture, Beethoven's 'Léonore,' Liszt's No. 2 Rhapsody, and the Prelude to 'Die Meistersinger.' Mr. Sidney Freedman, it may be noted, led the augmented orchestra with remarkable efficiency.

#### Beethoven.

At the request of a number of our readers, we have reprinted, as a plate with this issue, a reproduction of a pencil copy of a miniature of Beethoven, attributed to von Kugelgen, which originally appeared on page 52, vol. ii. We are still trying to discover the artist's name or the owner of the miniature.

#### Notes on the Philharmonics.

On February 18th, Mr. Godowsky reappeared, at a first performance in London of Mr. Arthur Harvey's tone-poem 'Summer,' originally written for the Cardiff Festival, 1907. It is an eloquent appeal in favour of simple life, finely empowered—culture, grace and reticence breathe throughout, while melody stalks naked and unashamed. Mr. Mancinelli led the orchestra in Beethoven's C minor symphony. On March 3rd, Herr Bruno Walter from Venice, made his first appearance in England; a young man of divided personality and definite ideas which he intends to enforce. A first performance of Miss

Ethel Smyth's opera, 'The Wreckers' was given. M. Sauer undertook the solo work finely.

#### The London Symphony Orchestra.

On February 15th, a new choral work by Mr. Alexander Maclean a new British composer, entitled: 'The Annunciation,' the services of the Sheffield Musical Union being requisitioned.

Mr. Maclean, who is the son of one who has served his country as faithfully as he has St. Cecilia, is a composer who has already won fame both here and abroad, and a number of works, choral, orchestral and operatic, stand to his credit. The first thing that strikes one about Mr. Maclean's music is its dramatic appeal, and this notwithstanding that the subject of the 'Annunciation,' with the possible exception of the moment at which Zacharias is bereft of speech, does not lend itself to forcible musical illustration. Mr. Maclean, however, creates his own drama. He piles climax upon climax, and not infrequently compels one to admire the means, even though one feels them to be unjustified by the text.

Mr. Maclean is best in the instrumental interludes that are a feature of the score. In his more restrained moods he has a distinct sense of orchestral colour.

On February 22nd, Mr. Delius's 'Sea Drift,' which aroused such interest at the Sheffield Festival. Mr. Vaughan-Williams's symphonic impression 'In the Fen Country,' made a first appearance and was appreciated.

On March 1st, Mr. W. H. Bell's new scena for baritone and orchestra entitled: 'The Ballad of the Bird-bride,' inspired by Rosamond Marriott Watson's verses, what have their origin in an old Eskimo legend. The chief interest lies in the orchestration which pictures the legend beyond question.

#### Landon Ronald.

Mr. Landon Ronald has accepted the directorship of the New Symphony Orchestra, and will give Sir Edward Elgar's famous symphony. New works include, Mr. William Wallace's 'Villon,' a violin concerto by Hamilton Harty and Schumann's Fugue on the name of Bach.

#### Débussey.

The last week of February can almost be termed a Débussey week, wherever we turn we find this composer. Those who want a real critique of Débussey (who is not a revolutionist) should read, 'Some Aspects of Modern Opera.'





BEETHOVEN.

*From a pencil copy of a miniature attributed to von Kügelgen.*



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Printed and Published by THE SANCTUARY PRESS, Surrey Chambers, No. 11, Cursitor Street, Chancery Lane, London, E.C.